

# Dwight's Journal of Music.

WHOLE No. 589.

BOSTON, SATURDAY, OCT. 31, 1863.

VOL. XXIII. No. 16.

For the Journal of Music.

## Half a Dozen of Beethoven's Contemporaries.

ADALBERT GYROWETZ.

(Concluded.)

### CHAPTER XII.

His Kapellmeisterhip in Vienna.—His Operas.—Rapidity and number of his compositions.—Anecdotes old age.—His notes and diaries.—Last tribute to his memory.

Gyrowetz was Kapellmeister from 1801 to 1827—twenty-three years. During this time he produced 26 operas and operettas, and composed or arranged the music for over 40 ballets. In the large quarto indexes to the *Leipziger Mus. Zeitung*, more than two columns are devoted to Gyrowetz and his works, and his history as Kapellmeister can be very well followed in the pages of that finest of musical periodicals ever published.

The first trial of his powers as an operatic composer in Vienna was in the 3 act opera "Seliko," brought out Oct. 30, 1804. During the rehearsals his patience was severely tried, many of the singers forming a party in favor of Weigl, and Gyrowetz was forced to apply to Baron Braun to bring them to order. The composer was strict and determined to rule as he had the right to do. Some of the singers he learned had remarked: "We will tame him, he shall become as mild and patient as a lamb," and their efforts to effect this brought him several times to the point of resigning. But Braun supported him, and by degrees he gained the general good will—or at least the appearance of it. As to "Seliko," the text was poor and the success of the composer was not brilliant. A part of the audience called him out, another part expressed dislike. At the third performance few were present.

The correspondent of the journal above named says: "It would be wrong not to allow Gyrowetz's music many good qualities. Much originality or great strength is not to be found; but on the other hand a careful and studied work is there, successful characteristic passages occur and a rich instrumentation, of which the really fine overture is an example. The faults which may justly be charged upon him are the two frequent use of the wind instruments, often covering the voices; too little regard for brilliancy in the vocal parts, especially in concerted pieces; and, finally, in the choruses, a want of force and fire. The greatest mistake is in composing so many concerted numbers in succession."

Next came "Mirina," a long melodrama, which is pretty severely criticized by the same correspondent, but which ran a long time, and its composer was always called out. The music must have pleased the public, though not the "appreciative few." It was revived in 1826 but with no great success.

"Agnes Sorel," which followed in December (?) 1808, ran the rounds of the German opera houses, and twenty-five years afterwards was revived in Berlin. Three years afterwards the "Augenarzt" (Oculist) followed, and was sung everywhere.

"Robert, or the Prüfung" (1813), delighted Beethoven to such a degree, that he attended all its representations.

"Herr Gyrowetz's delightfully pleasing, sometimes very touching music, and the splendid working together of the performers, alone sustained the weak production of the poet. Although there are frequent reminiscences from the composer's former works, and from the compositions of other masters [Handel did the same thing repeatedly]—which in the necessary but unlucky haste of composition could not well be avoided—the writer has heard that this, as was the *Augenarzt*, was written in five weeks—there are far too many beautiful passages to allow, in justice, that which was already familiar to prevent the deserved acknowledgement of the new and beautiful." (L. M. Z., Vol. XV. P. 560).

"Frederica ed Adolfo," an Italian opera (1812) was very successful; so was "Felix and Adele," one of his last works for the stage, (in the cholera times, 1831)—so much so, that he was called out some ten times during the performance, and four times at its close.

In 1818 he was called to Naples, to compose the opera "Il finto Stanisao," for a very bad troupe, but which was performed some thirty times.

There was nothing great in Gyrowetz as a composer, except the extraordinary rapidity with which he could throw off his light, pleasing melodies, and clothe them in pleasing, often (then) new harmonies and accompaniments. He was sure of a market: for those—and they are the vast majority—who find in music only an amusement, bought gladly and paid well for such works as his, and the number of these works was very great. Gerber's catalogue of published works, extending down only to the year 1800, gives some sixty songs, canzonets, and the like: twenty-seven symphonies and an overture, two piano Concertos; more than a hundred pieces in the forms of quintets, quartets, serenades, trios, &c., &c.; some seventy piano-forte pieces, sonatas, nocturnes, &c. &c.; four serenades for wind instruments; forty-eight dances and four marches.

Lannoy, in 1835, gives the number of works at that time, some of these works consisting of several compositions, as 213, from his twelfth year—it should be eighteenth at least—down to that time, viz: about fifty symphonies, twenty-four trios for two violins and 'cello, forty-four string quartets, three quintets, twelve serenades for full orchestra, thirty-five sonatas for piano-forte, twelve nocturnes, four symphonies concertantes, entr'actes to three dramas, and thirty-six Italian and German canzonets. Add to all this the twenty six operas and operettas, the more than forty ballets, and a variety of compositions after 1835, and we have proofs of remarkable industry, even though his facility of composition was very uncommon.

"In his advanced age," says he, "he employed himself still in composition. In his 81st year he composed his nineteenth mass (in D), which was performed with marked success in several churches; besides this, he composes, as his daily morning

occupation and pastime, divers songs for the particular use of youth, with no idea of producing them in public. As to the rest, he lives in quiet retirement, and the pleasant consciousness that he has not in all his life willfully injured any person, and is awaiting in peace and quietness the end of his life of care, having reached in 1817 an age of 85 years.

In the "Sontagsblätter," Vienna, Feb. 6, 1848, Ludwig August Frankl, the editor, introduces some extracts from the recently published "Biographie des Adalbert Gyrowetz" thus:—

There can hardly be any one in Vienna, who does not know the venerable figure, the expressive features, and the snow-white hair of the aged man who was a contemporary of Mozart, who still moves among us with fresh intellect, who led a beautiful, artistic life in Germany, Italy, France and England, and finally brought back his laurels to the land of his birth. On the 17th of February this year, he will celebrate his 85th birth-day. We—a number of literary men—sat with him in a garden in Döbling some two years ago, where he, warmed up by our attentions, related various events of his life, so rich in adventures and changes of fortune. We all agreed that he ought to give the world these reminiscences; they belonged to the public, nor had we the right to enjoy them alone. Our advice found a willing follower, and its fruit now lies before us."

Herr Ferdinand Luib, a well-known contributor to the periodical literature of Vienna for many years past, tells me (A. W. T.) that he performed the labor of preparing the old man's notes and diaries for the press, of correcting the proofs; but his account of the work is such as to show that it may and should be considered—as I have done—in fact an autobiography. Mr. Luib is not responsible for any mistake of the old gentleman's memory, nor for the somewhat helpless style in which much of it is written, and which is easily to be seen, I imagine, in the passages which are literally translated; at all events I have taken no pains to improve it to any great extent. Mr. Luib and my friend Nottebohm—one of the first theoretic musicians whom I know—describe Gyrowetz in his old age, 1845 and onward, as a very tall, very handsome old man, of strong, healthy constitution, just beginning to bend under the weight of over eighty years, full of life and spirits, fond of conversation and of telling his reminiscences, and evidently in poor pecuniary circumstances. Mr. Nottebohm saw him several times in an eating house near the Schotten Thor (Scottish gate), where he (Gyrowetz) used to come and sit and chat over a large tumbler of light wine mixed with water.

The old composer died March 19, 1850.

The obituary notice in the *Ost Deutsche Post* of April 12th following, with the signature "L. A.", add to the already long history.

"It was in the Spring of the year 1846, that I met the aged Gyrowetz, in a garden near Vienna. His already great age—then 81—did not hinder him from going out on foot to visit friends,

who lived in the villages near Vienna, for he loved society, and to play and joke with pleasant women. An anacreontic lustre played upon his snow-white hair, in his heart it sang and clang, and almost to the day of his death he composed his daily elegiac, dithyrambic, or for the most part, sacred song.

"After a short, friendly greeting, he began, as he often did, that he was in want of money—a not uncommon complaint with German artists—which, when he did have it, he regularly carried to the small lottery offices and gambled away in great part, dividing the rest, however, with his old maid servant, who had held out with her venerable master, 48 years long, in many a sorrow, but seldom in joy.

"However, his complaint was soon made, and he began to impart most interesting reminiscences from his varied life, and to any question, whether he had written all this down? he replied, 'Who takes any interest in the past of such an old man? There was a time when I had my triumphs in Paris, Naples, London and Vienna; some of my quartets, which I brought out in London, were afterwards published by a speculating music-seller under Haydn's name; my operas were sung a hundred times in all our theatres; the airs in my *Augenarzt*, went like Donizetti's all through the world—and now, who knows me? I live poor and forgotten, and that is natural enough,' he added humbly. 'I was only a man of talent, one of those who must call it good fortune, when they triumph in their own time—it is genius alone that lives beyond the grave. It is indeed a singular feeling for one to live and to know that he is mentally dead!'

The utterance of this thought was, however, the result of an inward conflict, long continued but now past. He seemed to utter it without pain, and as he went on to relate his experiences, I encouraged him to write it all out, and besides his own biography, to give a gallery of his contemporaries, and a sort of history of music during his times. Some weeks later he brought me his biography, "as a proof that he was an obedient child," written out upon a large number of foolscap sheets. This manuscript is now in my hands, and from it I draw the following passages."

Then follow extracts, which correspond to the printed biography edited by Mr. Lubl. The article closes in the next number of the O. D. Post, thus:—

"I saw the fine old man after the storms of 1848, and when I congratulated him upon his looking so fresh, he said with a meaning smile: 'Fresh looks, fresh earth upon them—you, honored friend, will live to see it!' and then, as if sorry to have given utterance to a sad thought, he parted from me with the words, 'I am an old scamp—weeds don't die out.'

"I saw him only once again, in March of this year (1850), in his coffin. In a house upon the Minoriten Platz, up two flights, in a smoky chamber, filled with furniture of all the decennia of this century, there he lay, clad in a simple black robe. Seven timepieces of various styles ticked upon the wall or on the table, the piano-forte stood closed, the looking glasses of the poor room were, as usual in the presence of the dead, veiled. Alas! they would have reflected no splendid illumination. Two candles only burned feebly at the head of the corpse, lonely as it was. The old maid servant passed back and forth, snuffing the candles, and finding a hundred things to do. She

told me that for some months he had been unable to leave his bed. His only comfort was to compose, and when, a few days only before his death, the power to do this left him, life first became to the joyous, contented old man a burden. He demanded to be put upon the floor, or, as the German expression is, on the earth, 'I belong to it already,' said he, and thought the end would come sooner there. But as the longed for relief still delayed its coming, he sent to an old friend, Baron von D. [Dietrichstein?] and requested the loan of a pistol, as he desired to live no longer. The friend, shocked at the request, hastened to and spoke long with him. It was Gyrowetz's last conversation; a few hours later his last wish was fulfilled—he was dead.

"Now came some servants in livery, then four men in black cloaks, and shut the coffin and bore it away with no tolling of bells, no prayer. I followed. What a life this had been! What times were included between his birth and death! He saw the 6th of October, 1789, in Paris, where he was the rescuing knight of two beautiful young ladies; he saw the sixth of October, 1848, in Vienna; he heard the tones of the Marseillaise just after its composition amid the storms of the French Revolution, and he was the first composer in Vienna to greet with a song the new era in Austria. March 17th, 1848, the poem 'The press is free!' by Gerhard, appeared set to music by him. He saw the free press muzzled after the death of Joseph II., and the siege of Vienna by an Austrian army (under Windischgrätz) in 1848, triumphs and solitary death.

"In the Schotten church, where poets, musicians, painters, and men from all the intelligent circles were assembled, the service for the dead was performed over his remains. A sacred composition, by the master himself, resounded and echoed trembling after the hovering soul.

"In the large churchyard at Währing, where Weigl, composer of the 'Swiss Family,' the church composer Gobel, and not far away Beethoven, Schubert, Seyfried rest, there he was placed Peace to his ashes!"

#### Mendelssohn's Works.

From the *Niederdeutsche Musik-Zeitung*.

We have already mentioned that the second volume of Mendelssohn's *Correspondence* contains, in the form of an appendix, a catalogue of all his works. This catalogue, a work deserving our best thanks, has been compiled by Herr Julius Rietz, and no one is better qualified for the task. It is not only a supplement to, and explanation of, the *Thematic Catalogue*, published by Breitkopf and Härtel, of Mendelssohn's productions, but an authentic account of the development of the master's mind. According to the established practice of the musical publishing trade—practice which does not advantageously distinguish the latter from the general publishing trade, and which consists in not putting upon the first edition of a work the date of its appearance in print—the "Op." numbers, as we all know, do not afford any reliable information as to the order of the various productions, so far as the time when they were composed is concerned. Hence arises the great trouble encountered by the musical historian and by the biographer of the composer, in going through and sifting their materials, and, frequently, the impossibility of arriving at any quite certain result. This comparison, which is strikingly exemplified in Beethoven's works, for instance, exists also in Mendelssohn's compositions, since in them, as in those of Beethoven, the "Op." number is no authority for the order of their publication or of their creation.\* All the thematic

\* The difference is most striking; for instance, in the case of the "Walpurgisnacht," composed in 1830 and 1831, but given as Op. 60. 1843, and also in that of the overture to *Ruy Blas*, composed in 1839, but not printed as Op. 96 till after Mendelssohn's decease.

catalogues of the works of Beethoven, Schubert, Chopin, Mendelssohn, &c., follow the "Op." number, and but seldom give incidental remarks on the period of composition.

Herr J. Rietz has now arranged in the chronological order of their composition, and by the author's original manuscripts, the catalogue of Mendelssohn's published works. Mendelssohn was accustomed to note down upon his manuscripts the place where, and the date when, he conceived the idea of each work, and also when he finished it; but even at this early period, despite all the trouble that has been taken, the manuscripts of twelve works and of various detached songs are not to be found. These twelve works have consequently not been included by Herr Rietz in his catalogue, because he wished the latter to be, in the strictest sense, chronologically correct and perfectly authentic; he has, however, mentioned them in his preface, and given generally, but probably correctly, the date of their composition. The most important among them are:—The Sonata, Op. 6, for piano-forte (the only one published); the Book of Songs, Op. 8 and 9; and the Symphony, No. 1, Op. 10—the last belonging, probably, to 1824 (when Mendelssohn was in his fifteenth year), and all dating from the period between 1824—1828. Furthermore, we have the Fantasia, Op. 15, for piano-forte, and the Six Songs, Op. 19—both undoubtedly composed between 1830 and 1834; and, lastly, the Violin Quartet, No. 1, Op. 44, the Trio, No. 2, for piano-forte, &c., Op. 66, and the Variations for piano, Op. 83, all of which belong to the last period, after 1840.

As works without an "Op." number, and not included in the *Thematic Catalogue*, Herr Rietz mentions, also (without giving the date of their composition): Two Pieces for the piano, Andante, B flat major, and Presto, G minor, published by Senff, Leipzig; Two Songs for four male voices: "Schlummernd an des Vaters Brust," and "Auf, Freunde, lasst das Jahr uns singen," published by Kahnt, Leipzig (*Repertory for Male Voices*), and a "Te Deum" for four-part chorus and organ, with English words (printed in London). Of the organ parts which Mendelssohn wrote for Handel's *Solomon* and *Israel in Egypt*, that for the latter is printed in the edition of the Handel Society, for whom Mendelssohn more especially edited this oratorio. That for the former exists as manuscript in Cologne.

We find, also, included in the catalogue, and in chronological order, the works published from Mendelssohn's papers after his death. It would be, perhaps, desirable to mark them with an asterisk in a second edition. The name of the place, when given, always denotes where the work to which it was affixed was composed or completed.

The series begins in 1822 (when Mendelssohn was in his thirteenth year), with the Quartet for piano-forte, violin, viola and violoncello, in C minor, Op. 1, written in Berlin, and finishes in 1847 with "Altdeutsches Frühlingslied," for one voice, with piano-forte (in Op. 86), Mendelssohn's last composition, written in Leipzig on the 7th October, 1847. On the 4th November, he died.

The following remarks may be made upon the catalogue:—

Under 1824, *Die Hochzeit des Camacho* (played once at the Theatre Royal, Berlin, on the 29th April, 1827), is marked as Op. 10, while at p. 501, the Symphony No. 1, is also marked Op. 10. An Overture for Reed-band, in C major (Op. 24), written at Doberan for the orchestra there, and subsequently arranged for a full military band, is a piece we never heard, but is probably worthy of being recommended to military bands in place of their insupportable operatic *pots-pourris*.

1828, The Quartet for two violins, viola and violoncello, in E flat major, Op. 12, is the second written by Mendelssohn, but it is given as the first; the Quartet in A minor, Op. 13, was composed a year previously (1827). The beautiful Octet (Op. 20) dates from as far back as 1825; the Fugue for violin quartet in E flat major, printed as Op. 81, was written as early as 1827. Of the three quartets, Op. 44, the date of the first

cannot be ascertained with certainty (See above), but the date given "After 1840," cannot well be correct for this No. 1, because No. 2, in E minor, and No. 3 in E flat major, belong to 1837 and 1838 respectively.

The Overture, *A Midsummer Night's Dream* (1826)\*, "Meersstille und glückliche Fahrt" (1828),—"Die Hebriden" (1830), in Rome,—*Mélusine* (1833),—*Ruy Blas* (1837),—*Athalia* and "Priest's March" (1844), in London.

The first Symphony (as we have said above) dates, probably, from as far back as 1824; the Symphony in A major (which appeared as Op. 96) from 1833, and was often named by Mendelssohn himself his "Italian Symphony"; the Symphony-Cantata, Op. 52, from 1840, and that in A minor (designated as the "Scotch" one in his *Reisebriefe*), Op. 56, from 1842.

His sacred works were composed in the following order:—

1830.—The 115th Psalm (Op. 31), in Rome, Three Compositions (*Kirchenmusiken*), for chorus and vocal solo, with organ\* (Op. 23), and "Three Motets" for female voices, with organ (Op. 39), both in Rome, the last being written for the Nuns of the Trinité de Monti.—1831. "Verleih uns Frieden" (without "Op." number) also in Rome.—1833. Vocal Chorus, "Lord have mercy," in A minor (without any "Op." number), in Berlin, printed in Bosenberg's *Album* at Leipzig.

1834 and 1835.—Oratorio of *St. Paul* (performed for the first time on the 22nd May, 1836, in Düsseldorf).—1837. The 42nd Psalm (Op. 42), 1338, The 95th Psalm (Op. 46).—1839, The 114th Psalm, "Da Israel aus Aegypten zog," in four parts (Op. 51).—1840, "Lobgesang" (Op. 52), performed for the first time in the Thomaskirche, Leipsic, on the 25th June, 1840, at the fourth centenary anniversary of the invention of printing).—"Festgesang" for male chorus and brass: "Begeht mit heil'gem Lobgesang" (performed on the same occasion and printed without "Op." number).

1843.—Choruses for female voices and piano for *Athalia*, subsequently, in 1845, arranged for a full chorus and band, and printed as Op. 74 (with the overtures written in 1844), performed for the first time on the 1st December, 1845, at the Theatre Royal in Charlottenburg. In the same year (1843), the 191st Psalm (Op. 91), for the festival of New Year's Day, 1844, in the Cathedral, Berlin. The 2nd Psalm, "Warum toben die Heiden," eight-part (Op. 78), and "Herr Gott, du bist unsere Zuversicht," also eight-part (Op. 79). Belonging also to this period is the Hymn for contralto, chorus and orchestra (Op. 96), an arrangement of the "Drei geistliche Lieder für eine Alstimme mit Chor und Orgel," previously published without "Op." number, by Simrock Bonn.

1844.—Hymn for soprano, chorus and organ, Berlin (without "Op." number), Psalms for eight-part chorus (Op. 78).

1346.—"Lauda Sion," for chorus, solo, and orchestra (Op. 73), for the church of St. Martin, Liege. The oratorio of *Elijah* (Op. 70), performed for the first time on the 25th August, 1846. "Sprache" for eight-part chorus.

1847.—Three Motets for chorus and vocal solo (Op. 69), and recitatives and choruses from the unfinished oratorio of *Christus*.† From what precedes the reader will perceive the very great value of Herr J. Rietz's catalogue. But it is the second catalogue, containing "the unprinted works" of Mendelssohn, which completely astounds us. Justly does Rietz remark in the preface: "The large number of works here mentioned is a proof how strictly and conscientiously Mendelssohn behaved towards himself, and how much he laid on one side, which, even if requiring to be retouched, would have afforded pleasure and delight to the world; but it is a proof, also, that af-

ter his death, care was taken to pursue the same course, and to publish nothing from his posthumous papers unworthy of his name and his importance in the history of Art. Smaller pieces, composed for particular occasions, &c., and of which there exist a very great many, are not included in the list, the principal reason for this being that it would have been difficult to render it even approximately complete. These unprinted works, all of which are still in existence, are arranged according to the different styles of music, so that the reader is able to perceive at a glance the composer's extraordinary industry in each. The date of their composition is mostly added.

Under the head of *Sacred Music*, we find 28 numbers, including some ten grand pieces with orchestra. Among these are a "Magnificat," of 1822; a "Kyrie," of 1825; the 100th Psalm, of 1844; and "Herr Gott, Dich loben wir," for double chorus, organ, four trombones and stringed instruments—in celebration of the thousandth anniversary of the existence of Germany—of 1843. Furthermore, there are thirteen pieces belonging to *St. Paul*, but eventually omitted by Mendelssohn (four choruses, 3 chorales, 4 recitations, 1 soprano air, and 1 duet for soprano and bass), and more important works *a capella* (some eight-part ones) of 1826; twenty-eight for the Berlin Sing-Akademie. Perhaps the compositions entitled, "Ad Vesperas," for three-part and four-part male chorus, and "Beati mortui," for male chorus, both written later than 1831, might, in the present scarcity of works of this description, merit another trial with a view to publication. We find, also, included among the "Weltliche Gesänge," seven more pieces for male chorus; a "Festmusik," words by Rellstab, also for male voices, with wind instrument and basses, and seven numbers of solos and choruses, dating from 1827, and written for a festival got up by A. Von Humboldt, in honor of the German natural philosophers at Berlin. There is, too, for full chorus and orchestra, a Cantata for the Dürer Festival, 12th April, 1828, as well as fourteen solo pieces, grand fugued choruses, &c. Three one-act comic operas, and one three-act opera: *Der Onkel aus Boston, oder die beiden Neffen*, are deserving of notice. There are, furthermore, about thirty airs and songs for one voice, with accompaniment. Of orchestral works, the manuscripts include two Symphonies (in D major, 1822; and in D minor, for the Festival of the Reformation, in London and Berlin, performed in 1830), and an Overture in C major, 1825, exhibited at the Dusseldorf Musical Festival, 1833.\*

For stringed-instruments, there are from twelve to sixteen pieces, in four, five and six parts respectively, a violin concerto being included among them. Among the eleven more important pieces for the piano, are two Piano-forte Concertos, with full band, a sextet, a quartet, a trio and four Sonatas (with clarinet, viola and violin), most of them dating from 1823 or 1824. But there is also a Sonata, with violin, in E flat major, belonging to 1838, that is to the composer's best period. For the piano-forte alone there are, besides a large number of smaller pieces, some productions of importance, including a Sonata in B flat major, 1827, the publication of which would be desirable, because with the exception of the six Sonatas for the organ, we possess only one, *Sonata* (Op. 6) in this style†

\* I recollect it very well: it was fresh and animated, and though possessing no decided character, pleased greatly. In reply to my frequent subsequent inquiries why he did not have it printed, and what had become of it, Mendelssohn always replied evasively; but I could see that he did not consider this Overture equal to the "Meeresstille und glückliche Fahrt," and "Die Hebriden,"—composed subsequently—because it did not express any well-defined idea.—L. BISCHOFF.

† In the catalogue of the printed works, the Organ Sonata in C minor (Op. 62), No. 2 is placed under 1839 and 1844, and the Sonata in D minor, No. 6 of the same work, under 1844 and 1845, while the date of No. 5 is not given. This is probably owing to some typographical error.

Lobe, in a notice on Mendelssohn, in the *Gartenlaube* (6th February, 1859), says: "He was, as a rule, very severe with regard to his works, and kept back many of the less important ones. We now see that the number of productions thus kept back was exceedingly great." Lobe goes on to say, however: "Of course the expression, 'less important,' applied to his works, is to be understood only relatively to his best productions, for he never published any thing that deserved the designation of 'less important,' in the ordinary acceptance of the words. His relatively less important works are always worth more than many later productions whose authors fancy they equal or even surpass him." We agree with Herr Lobe, and

\* He did not write the music to be played between the acts, &c., till 1843. On the 14th October in that year, the *Midsummer Night's Dream*, with all Mendelssohn's music, was performed for the first time in the new palace at Potsdam, and on the 18th October following, at the Theatre Royal, Berlin.

† To the year 1847 belongs, also, the finale to the opera of *Lorelei*, printed as Op. 98 from his papers. "Besides this, there exists of this opera only an 'Ave Maria' for soprano solo and female chorus, a grand march with chorus, and the beginning of three other pieces.—J. RIETZ, p. 515.

believe that another and not too timid selection from the rich store of manuscripts Mendelssohn left behind him, would result in the discovery of many a piece of music worthy of being published, and to which Lobe's opinion would well apply.

### Beethoven in Saturn's Ring.

#### THE MEDIUMS.\*

The world of music is at the present moment deeply agitated; all the philosophy of Art seems to be overturned. People generally believed, only a few days ago, that the Beautiful in music was, like Ugliness, absolute; that is to say, that a piece that was beautiful, like a piece that was displeasing or mediocre, for persons who call themselves persons of good taste, was also beautiful, displeasing, or mediocre for every one, and consequently, for people without taste or education, the result of this consoling opinion was that a masterpiece capable of causing tears to flow from the eyes of a person residing at No. 58 Rue de la Chausée d'Antin, Paris, or of boring or disgusting him, must necessarily produce the same effect upon a Cochinchinese, a Laplander, a Turk, or a porter of the Rue des Manuaises Paroles. When I say people believed, I mean by people, savants, doctors, and simple-minded individuals, for in these questions great and little minds are alike, and qui ne se ressemble pas s'assemble. As for myself, who am not a savant, a doctor, or a simpleton, I never quite knew what to think of those grave questions of controversy; I believe, however, that I believed nothing at all; but, at present, I am sure, my opinion is fixed, and I believe much less in the Absolutely Beautiful than in unicorn's horns. This is why I beg you not to believe in the horn of the unicorn. It is now proved, beyond the possibility of a doubt, that unicorns exist in several parts of the Himalayas. We all know the adventure of Mr. Kingsdom—the celebrated English traveller, astonished at meeting with one of these animals, which he believed fabulous (that is what becomes of believing anything), looked at it with a degree of attention offensive to the elegant quadruped. The unicorn, irritated at this, rushed up Mr. Kingsdom, pinned him to a tree, and left in his breast a long piece of its horn as a proof of its existence. The unfortunate Englishman could never recover from the shock.

At present, I must say why, for some little time, I am sure I believe that I do not believe in the Absolutely-Beautiful in music. A revolution ought naturally to take place, and really has taken place, in philosophy, after the marvellous discovery of table-turning by the aid of the mediums, of the conjuring up of spirits and of spiritual conversations. Music could not remain beyond the reach of so important a fact, and continue isolated from the world of spirits; being, as it is, the science of the Impalpable, the Imponderable and the Indiscernible. A great many musicians, therefore, put themselves in communication with the world of spirits or of mind (as they ought to have done long ago). By means of a deal-table, of very moderate price, on which you place your hands, and which, after some minutes' reflection, begins lifting one or two of its legs in a manner, unfortunately, to shock the modesty of English ladies, you succeed not only in calling up the spirit of a great composer, but in entering into a regular conversation with him, and in forcing him to answer all sorts of questions. But more than this, if you set about your task properly, you can compel the spirit of the great master to dictate a new work, which issues entire and hot from his brain. As with the letters of the alphabet, it is agreed that the table, raising its legs and striking upon the floor, shall give so many knocks for a C, so many for a D, so many for an F, so many for a quaver, so many for a semi-quaver, so many for a quaver rest and so many for a semi-quaver rest, &c. I know what the reader will remark: "It is agreed, you say? Agreed with whom? With the spirits evidently. But, before the agreement was made, how did the first medium manage to find out that the spirits did agree?" I cannot tell you; but what is certain, is that the fact is certain; besides, in these grand questions, you must allow yourself to be absolutely guided by your internal senses, and not be too particular.

Well then, already (as the Russians say) the spirit of Beethoven, who inhabits Saturn, was conjured up. That Mozart inhabits Jupiter is known to every one; one would think that the author of *Fiddio* ought to have selected the same star for his residence; but no one is ignorant that Beethoven is somewhat savage and capricious; perhaps, too, he may feel some unavowed antipathy against Mozart. But, however this may be, he inhabits Saturn, or, at least, his ring. Well, last Monday, a medium who is very familiar with the great man, and does not dread putting the latter in a bad humor, by causing him to make so

\* The above skit is taken from M. Hector Berlioz's last work, *A Travers Chants*.—Lond. Mus. World.

long a journey for nothing at all, places his hands upon the table for the purpose of sending to Beethoven in Saturn's ring, the *order* to come and talk a little with him. The table immediately began to make indecent movements, raising its legs, and showing that the spirit was near. We must confess that the poor spirits are very obedient. During his life-time, Beethoven would not have put himself out of the way to go only from the Kärnthner Thor Theatre to the Imperial palace, had the Emperor of Austria begged him to come and pay him a visit; but now he leaves Saturn's ring, and interrupts his profound contemplations, to obey the *order* (mark well the word) of the first person possessing a deal table.

Such is death, and thus does it change one's disposition! How right Marmontel was to say, in his opera of *Zemir et Azor*:

*Les esprits, dont on nous fait peur,  
Sont les meilleures gênes du monde.*

But so it is. I have already warned you that, in questions of this kind, you must not be too particular.

Beethoven arrives, and says, by means of the legs of the table: "Here I am!" The delighted medium taps the master's stomach. "Come, come," you will observe, "you are giving utterance to absurdities! You don't mean it?" "Yes I do. You have already spoken of brain in allusion to a spirit. Spirits are not bodies." "No, no, they are not. But you are perfectly well aware that they are semi-bodies. That has been satisfactorily explained. Do not interrupt me again with such futile observations." I continue my melancholy recital. The medium, who is himself a semi-spirit, gives then a semi-knock on Beethoven's semi-stomach, and, without ceremony, begs the semi-god to dictate a new sonata. The other does not wait to be pressed, and the table begins capering about. Some one writes from its dictation. As soon as the sonata is taken down, Beethoven leaves to return to Saturn. The medium, surrounded by a dozen stupefied spectators, approaches the piano, performs the sonata, and the stupefied spectators become dumb-founded listeners, on finding that the sonata is not a semi-platitude, but a complete platitude, a piece of nonsense and stupidity.

How can we now believe on the Absolutely-Beautiful? It is certain that, on going to inhabit a higher sphere, Beethoven could only have become perfect. His genius must have increased and grown more elevated than before, and, when dictating a new sonata, he must have desired to give the inhabitants of the earth an idea of the new style he has adopted in his new abode, an idea of his *fourth manner*, an idea of the music executed on the Earth in Saturn's ring. Yet this new style is precisely what we petty musicians of a petty and sub-Saturnian world call a flat, stupid and insupportable style, and which, far from transporting us to the fifty-eighth heaven, irritates and disgusts us. It is enough to make one lose one's reason, were that possible.

We must, therefore, believe that, the Beautiful and the Ugly not being absolute and universal, many productions of the human mind, which are admired upon earth will be despised in the world of spirits; and I find myself authorized in concluding (by the way I have long believed such to be the case), that operas performed and applauded every night, even at theatres which modesty does not allow me to mention, would be hissed in Saturn, in Jupiter, in Mars, in Venus, in Pallas, in Sirius, in Neptune, in the Great and the Little Bear, and in the constellation of Bootes. In a word, that they are infinite platitudes for the infinite universe.

This conviction is not calculated to encourage those who produce a great deal. Many of them, overwhelmed by the sad discovery, have been taken ill, and many, it is said, pass into the condition of spirits, that is to say, become all mind. Fortunately the process will be a long one.

## Dwight's Journal of Music.

BOSTON, OCT. 31, 1863.

### The Great Organ in the Boston Music Hall.

#### II.

We must first try to complete our description of the Organ as it looks. So far we have been mainly occupied with the frowning lower front, the massive, shadowy foundation of the structure, with its caryatid giants, lions, Fates and Sybils, with its almost barbaric wealth of ornamental bass-relief, albeit all is chaste, symmetrical and

noble. What we have seen are the parts in shadow; we must look upward for the parts in light. Below, we are in ancient Night, the darkness of the Past, the period of the dreamy and the monstrous, of huge, half-developed shapes that groan in bondage, bending Atlas-like beneath the weight of a yet glorious world to come; the vaguely stirring, struggling, brooding instincts of humanity in dark ages, when the soul's birth-right, dimly felt, was still withheld by seeming Fates. Above is fulfilled prophecy, the light of Day, the grace and airiness of Freedom, life lifted above servile toil and fear into the pure, free, genial fields of Art, expressed in fully human and ideal forms, in Muses, cherubs, St. Cecilia, all soaring heavenward. Below, the sole material is black walnut, impressive by its massiveness and richness; above, what catches first the eye is shining rows and groups of silvery tubes or pipes, alive, thrilling with audible breath of music, diffusing liquid light as well as sound, however heavily surmounted.

We must tax the reader's patience while we dwell a little further on this contrast, before proceeding to examine the other element in it. It is not at all necessary to suppose that the artist, in designing this *façade*, had any conscious thought of embodying such large allegory as we have found in it, to serve as a key note to the unity of the whole. We take it only as a proof that he has produced a true work of Art, as a justification of his plan, that in it we can read these grand, far-reaching correspondences, found more or less in all of Art's *creations*, in the old Gothic cathedrals (from which this architecture is so different), in Beethoven's symphonies, in music itself, in every thing we call inspired, because it seems to have sprung from an ideal germ and to have grown, instead of being merely manufactured. It answers many objections on the score of style, or of detail, that we find every feature here support this notion of a speaking whole, in correspondence with the instrumental functions which it covers (the organ proper), as well as with the whole human sense and prophecy of music, which it is the hidden organ's task to serve, and should, therefore, be the visible organ's task to symbolize. If the artist, therefore, has been happy in his plan, if he has hit the right solution of the problem of a noble, beautiful and fit exterior for so significant and grand an instrument, the symbolism will be found there when the work is done, whether he had it in his thought or not; perhaps all the more perfectly, if he did not think of it; Art cannot work well if it begins with being its own interpreter, and therefore its own critic, instead of the spontaneous thing it should be, happy in being merely artist, and, as for meanings, "building better than it knew." Perhaps it shall be one of his rewards, when he himself for the first time stands before his completed work, and sees it as a whole, to find in it these higher meanings, which came there rather instinctively than consciously on his part; his reward, to find that, in working in the sincere, earnest, joyous spirit of mere artist, the thing has worked itself out, as it were, divinely.

When we hear some one say, therefore: "These two old giants are grandly imposing, but then they are only half developed, they are monsters, their humanity vanishes just below the middle of the figure, and dwindles away into mere architectural mass; how much finer would be a com-

plete human form, standing freely out! This is a slave, embedded in the ground on which he stands, and bent forever under an intolerable load,—man subordinate to matter. These traditional caryatides were well enough in old times, but Art in the nineteenth century should be human, Christian, filled with lofty aspiration, free,"—we answer: "No, you single out the part, and do not read the whole; the half human caryatid would be false and senseless were it used above, in those parts of the organ front which tell of light and freedom, but here it is in place; these are the *autochthones*, the earth-born, only half disengaged from their native soil as yet, typifying the beginnings of history, the period of brute strength and slavery. See what these uphold! The freedom, the beauty, the Art, the Christian ideals, the gradual unfoldings of the higher destiny of man! The groaning giant prophesies his own deliverance, and does not Beethoven stand there before him as interpreter? Beethoven, in all whose music the same struggle and prophecy voices itself forth; ever the ground-work of deep yearning gloom and conflict, with the resolution into glorious light and joy? The giants are shadowy and monstrous? Yes, for they uphold the monstrous pipes, the great, deep, shadowy undertones on which the whole pyramid of tones builds itself up, harmoniously, exultantly, into the realm of birds and sunshine. They mark the place, too, in the organ, where all the muttered thunders of the pedal registers, the sub-bass stops, are kept; for these are planted upon wind-chests just there in the middle of the instrument, even as the stern 'sisters three,' whether Fates or Sybils, on the right wing stand before the forest of large-voiced, earnest pipes, composing the 'Great' organ, with which Fugues and earnest things are played, while on the other wing the merrier sisters mark the quarter of the 'fancy stops.'

Or if, in general, we hear the whole lower front objected to, because it frowns too heavily and darkly, because its masses are so rugged and so overpowering, because its figures border on the monstrous, its giants are chained Samsons, its aspect sternly imposing, its style *rococo* or *Renaissance*, weighed down with ornament, instead of lightened,—we still say: think of what it covers, what it corresponds to on the inside. In this lower half of the organ is contained the drudging mechanism, that which ushers in and waits upon the air that vibrates free and musical in the more living organism, the harmonious series of pipes above. Behind and below all, in the recess, is the heavy machinery which plies the panting rows of bellows, filling the huge reservoir, and driving the wind out through trunks and channels to all parts—these toiling Samsons of the windmill, to which the Samsons on the outside correspond again; and then all the levers, arms, and tendons, which convey the action from the fingers on the keyboards to the valves by which air rushes into every pipe. All this great complicated mass and wilderness of mechanism, hundred-handed slaves to the free, vibrating, tuneful life above, is kept behind this massive lower portion of the house.

We will now survey more closely, although briefly, the upper portion of this beautiful *façade*—the parts in light. Lack of technical architectural knowledge of course compels us to pass over many essential features without mention.

Beginning at the centre, where, surmounting

the triangular pediment, which in simple, earnest style completes the framework of the niche containing the keyboards, the bust of Bach pledges the instrument to noble uses, we follow up the central division, presenting a plain field, filled (or to be filled) by five large pure tin pipes, some eighteen feet upward, to a semi-circular pediment, finely contrasted with the pointed one below, and crowned by the presiding genius of the whole, a beautiful female figure,—St. Cecilia, Muse, or whatever worthy character one's fancy may ascribe to her,—seated, playing on her lyre. The face is noble, lovely, full of inspiration; design and execution alike exquisite. A little griffin sits and looks off from each side of her, as if keeping watch. Is there any legendary connection between St. Cecilia and griffins? Under her, from the base of the pediment, leans forth the splendid head of the Apollo. Curving outwardly from this plain central field to the great round towers on either side, are two more fields of silvery pipes (of the 16-feet series), terminating in a broad, undulating, harp-shaped border of the dark wood above. The airy grace of form, the chaste delicacy of ornament in all the walnut frame-work here, both slender shaft and waving border, cannot be described. The floating ribbon line runs up the sides and over the upper fronts of the huge round towers, gliding down and away again on the other side, thus shaping itself into a sort of hood, which sheathes the ends of the three colossal pipes, and makes the dark and massive dome rest gracefully and cloud-like on their heads.

These three great pipes (of pure English tin) grouped as a triple column in each tower, (each some twenty-nine feet in length), form, as we have said, the most prominent and bold feature in the whole front, looming in the strongest light above, as their sustaining Atlases stand out in black and bold relief below. Slender walnut columns, fluted above, barred and riveted below, enclose them, and with gracefully carved Corinthian capitals uphold the lofty domes. The lower parts of each dome are richly covered with the finest bas-relief; on each side, floating female angels, winged, holding lyres; the carving of the graceful limbs, the hands, the feet, so exquisite, that one marvels why so much beauty should be banished so far off, and then finds an uncommon pleasure in a feeling of the honesty and thoroughness of such work, in the artistic loyalty to the ideal, which works as nature herself works, and does its best where it is by no means the surest to be seen. These floating, free, winged figures are the offset and complement to the fixed and massive style of all below the pipes. While one hand of each pair holds back a lyre, the other reaches forward to hold up the end of a gilded wreath and scroll under the colossal face of a Muse, that looks off full in front. Over the rich frieze thus formed, a heavy cornice, upon Ionic scrolls or consoles, bears up the dome, which rounds boldly upward, ribbed and otherwise relieved with ornament. On the summit of each dome, seeming almost to touch the ceiling, are a pair of chubby winged cherubs, beautiful designs, one standing, the other kneeling in front of him, both playing instruments; one pair the French horn and flute, the other pair the lyre and mandoline. These also are beautifully executed, and would bear close examination were they brought down to our feet. Thus freedom, lightness, poe-

try and grace, finished ideals of our earth-bound nature, with its finer inspirations and its aspirations, characterize, as we have said, the entire allegory of this upper portion, and afford the key and the solution to all the heavy, darkly brooding, crouching prophecy below.

Thus much of the great round towers with the shrine which they enclose. Passing outward, the front falls back again in a harp-shaped field of pipes, answering to that on the inside of the tower, only that the broad upper border offers the returning curve. Double pilasters, barred and fluted, and with Corinthian capitals, like the round columns, divide these from the outermost compartments; and on the entablature above them, leaning on the harp-like curve, and looking off to either side, are life-size figures of a woman and a man, the former laurel-crowned, each with one hand resting on a harp. The male bard is a manly, noble type, full of repose and dignity. The female figure does not seem to us so graceful as some other figures, and yet it is effective, with an all-alive, victorious Corinna air.

The undulating border, which we have traced so far over the whole upper surface, drops in a more sudden curve over the two outermost pipe fields, and their pipes (ten in each), are much shorter and more slender than those of the middle fields. These bring us to the two lateral or end towers, which are square, in Campanile shape, exceeding beautiful in their proportions, composed of graceful pilasters in the same style as before, which are to hold between them (for we write before the whole is put together) two colossal pipes (21 feet each), one in front and one upon the end (or round the corner). Their leafy capitals take a new start and send up continuations in the form of long acanthus consoles, which sustain rich gabled pediments, crowned with large pavilions, on each side of which stands a four-sided vase or urn, covered with musical emblems,

such as are strown so liberally over all parts of the organ which admit of them. These towers, of course, are lower than the central ones. The pediments from which they spring (supported by the Sybils), are semi-circular, finely contrasted with and relieving the sterner classic triangle of that above the central arch; and upon this level, there stands out from either corner a Grecian urn of grand proportions, with the tragic emblem of the goat's head finishing off the bottom of the outer handle; this, with the profile caryatid below, lends a swelling outline to the whole front, not suffering it to end in a sheer, impoverished perpendicular line. The ends of the organ-house correspond with the last-named harp-shaped compartments of the front, each forming a field of ten more shining pipes—thus making a total of from 70 to 80 pipes, ranging from 12 or more to 29 feet in length, which are displayed.

Paying a later visit to the Organ, we find that the artist has been lighting up the entire front, even the lower masses, by a liberal but judicious use of gold, giving it a very gay and festive air, and bringing the great mass into better keeping with the rest of the hall. Mere touches of gilding here and there, for the most part; points to catch the light and reveal sculptured outline; while the number of inscriptions in gold letters has been increased. Thus over the key-boards is the builder's name; in a conspicuous panel, higher up, the motto: "Gloria in Excelsis." In shields within

the gabled pediments of the square towers, are the coats of arms of the two cities, Ludwigsburg and Boston.

This is a meagre and we fear a blind description; but it may prepare the reader to expect, what, we are quite sure he will find, a noble, earnest, rich, harmonious work of organ architecture, in keeping with the purpose and the place. A true, impressive work of Art; unique, as well as beautiful and grand in its conception, and with a wealth of detail so subordinated to a noble unity of aspect as to look like genius. We remember no Organ front (or house) in Europe, which it can be said to resemble. There will be criticisms of course, in point of style; for all styles have their partial adherents. Technically, the style of this is Renaissance, and much of its detail is *rococo*; and many have a feeling against a style considered so luxurious in comparison with the severely classic models, or the mystical, religious Gothic. But the Gothic would not suit the Music Hall, fugue-like as it looks and well as it answers to the term of "frozen music." The Grecian and Roman architecture does not suit the Organ, which is too free and spiritual an essence to be clipped within those formal limitations; for Organs, Musical Art itself belong to a later, freer phase of human development. Greek art lived entirely in the Present; Music mounts on wings of restless aspiration. To this the Gothic, with its perpetual suggestion of the Infinite, corresponds.

Precluded from the Gothic, has not our artist found enough of the same freedom, the same infinite suggestion, here in the Renaissance? But the structure has also an individuality of its own, and perhaps the best answer to the question of style would be to say: it is in the Great Organ style, —which, if it has had no models heretofore, now points to one.

Before proceeding to a description of the "Great instrument" itself and of its musical resources, we may as well meet the curiosity which every one has felt to know whence the wonder came, what is its history, and who are the authors. The earlier chapters of this history we have long since given. But now the story is finished; and it does not need to be told better, or more fully for the present, than it is done in the *Atlantic Monthly* by Dr. Holmes. We quote from him:

It is mainly to the persistent labors of a single individual that our community is indebted for the privilege it now enjoys in possessing an instrument of the supreme order, such as make cities illustrious by their presence. That which is on the lips of all it can wrong no personal susceptibilities to tell in print; and when we say that Boston owes the Great Organ chiefly to the personal efforts of the present President of the Music-Hall Association, Dr. J. Baxter Upham, the statement is only for the information of distant readers.

In the summer of 1853, less than a year after the Music Hall was opened to the public, Dr. Upham, who had been for some time occupied with the idea of procuring an organ worthy of the edifice, made a tour in Europe with the express object of seeing some of the most famous instruments of the Continent and of Great Britain. He examined many, especially in Germany, and visited some of the great organ-builders, going so far as to obtain specifications from Mr. Walcker of Ludwigsburg, and from Weigl, his pupil, at Stuttgart. On returning to this country, he brought the proposition of procuring a great instrument in Europe in various ways before the public, among the rest, by his "Reminiscences of a Summer Tour," published in "Dwight's Journal of Music." After this he laid the matter before the members of the Harvard Musical Association, and, hav-

ing thus gradually prepared the way, presented it for consideration before the Board of Directors of the Music-Hall Association. A committee was appointed "to consider." There was some division of opinion as to the expediency of the more ambitious plan of sending abroad for a colossal instrument,—There was a majority report in its favor, and a verbal minority report advocating a more modest instrument of home manufacture. Then followed the *an-sconda-torpo* which marks the process of digestion of a huge and as yet crude project by a multi-verbrate corporation.

On the first of March, 1856, the day of the inauguration of Beethoven's statue, a subscription-paper was started, headed by Dr. Upham, for raising the sum of ten thousand dollars. At a meeting in June the plan was brought before the stockholders of the Music Hall, who unanimously voted to appropriate ten thousand dollars and the proceeds of the old organ, on condition that fifteen thousand dollars should be raised by private subscription. In October it was reported to the Directors that ten thousand dollars of this sum were already subscribed, and Dr. Upham, President of the Board, pledged himself to raise the remainder on certain conditions, which were accepted. He was then authorized to go abroad to investigate the whole subject, with full powers to select the builder and to make the necessary contracts.

Dr. Upham had already made an examination of the best organs and organ-factories in New England, New York, and elsewhere in this country, and received several specifications and plans from builders. He proceeded at once, therefore, to Europe, examined the great English instruments, made the acquaintance of Mr. Hopkins, the well-known organist and recognized authority on all matters pertaining to the instrument, and took lessons of him in order to know better the handling of the keys and the resources of the instrument. In his company, Dr. Upham examined some of the best instruments in London. He made many excursions among the old churches of Sir Christopher Wren's building, where are to be found the fine organs of "Father Smith," John Snell, and other famous builders of the past. He visited the workshops of Hill, Gray and Davidson, Willis, Robson, and others. He made a visit to Oxford to examine the beautiful organ in Trinity College. He found his way into the organ-lofts of St. Paul's, of Westminster Abbey, and the Temple Church, during the playing at morning and evening service. He inspected Thompson's *euharmonic* organ, and obtained models of various portions of organ-structure.

From London Dr. Upham went to Holland, where he visited the famous instruments at Haarlem, Amsterdam, and Rotterdam, and the organ-factory at Utrecht, the largest and best in Holland. Thence to Cologne, where, as well as at Utrecht, he obtained plans and schemes of instruments; to Hamburg, where are fine old organs, some of them built two or three centuries ago; to Lubeck, Dresden, Breslau, Leipzig, Halle, Mersburg. Here he found a splendid organ, built by Ladegast, whose instruments excel especially in their tone-effects. A letter from Liszt, the renowned pianist, recommended this builder particularly to Dr. Upham's choice. At Frankfort and at Stuttgart he found two magnificent instruments, built by Walcker of Ludwigsburg, to which place he repaired in order to examine his factories carefully, for the second time. Thence the musical tourist proceeded to Ulm, where is the sumptuous organ, the work of the same builder, ranking, we believe, first in point of dimensions of all in the world. Onward still, to Munich, Bamberg, Augsburg, Nuremberg, along the Lake of Constance to Weingarten, where is that great organ claiming to have sixty-six stops and six thousand six hundred and sixty-six pipes; to Freyburg, in Switzerland, where is another great organ, noted for the rare beauty of its *vox humana* stop, the mechanism of which had been specially studied by Mr. Walcker, who explained it to Dr. Upham.

Returning to Ludwigsburg, Dr. Upham received another specification from Mr. Walcker. He then passed some time at Frankfort examining the specifications already received and the additional ones which came to him while there.

At last, by the process of exclusion, the choice was narrowed down to three names, Schultz, Ladegast, and Walcker, then to the two last. There was still a difficulty in deciding between these. Dr. Upham called in Mr. Walcker's partner and son, who explained every point on which he questioned them with the utmost minuteness. Still undecided, he revisited Mersburg and Weissenfels, to give Ladegast's instruments another trial. The result was that he asked Mr. Walcker for a third specification, with certain additions and alterations which he named. This he received, and finally decided in his favor,—but with the condition that Mr. Walcker should meet

him in Paris for the purpose of examining the French organs with reference to any excellencies of which he might avail himself, and afterwards proceed to London and inspect the English instruments with the same object.

The details of this joint tour are very interesting, but we have not space for them. The frank enthusiasm with which the great German organ-builder was received in France contrasted forcibly with the quiet, not to say cool, way in which the insular craftsmen received him, gradually, however, warming, and at last, with a certain degree of effort, admitting him to their confidence.

A fortnight was spent by Dr. Upham in company with Walcker and Mr. Hopkins in studying and perfecting the specification, which was at last signed in German and English, and stamped with the notarial seal, and thus the contract made binding.

A long correspondence relating to the instrument followed between Dr. Upham, the builder, and Mr. Hopkins, ending only with the shipment of the instrument. A most interesting part of this was Dr. Upham's account of his numerous original experiments with the natural larynx, made with reference to determining the conditions requisite for the successful imitation of the human voice in the arrangement called the *vox humana*. Mr. Walcker has availed himself of the results of these experiments in the stop as made for this organ, but with what success we are unable to say, as the pipes have not been set in place at the time of our writing. . . .

Before the organ could be accepted, it was required by the terms of the contract to be set up at the factory, and tested by three persons: one to be selected by the Organ Committee of the Music-Hall Association, one by the builder, and a third to be chosen by them. Having been approved by these judges, and also by the State-Commissioner of Württemberg, according to the State ordinance, the result of the trial was transmitted to the President and Directors of the Music-Hall Association, and the organ was accepted.

The war broke out in the mean time, and there were fears lest the vessel in which the instrument might be shipped should fall a victim to some of the British corsairs sailing under Confederate colors.—But the Dutch brig "Presto," though slow, was safe from the licensed pirates, unless an organ could be shown to be contraband of war. She was out so long, however,—nearly three months from Rotterdam,—that the insurance-office presidents shook their heads over her, fearing that she had gone down with all her precious freight.

"At length, to borrow Dr. Upham's words, "one stormy Sunday in March she was telegraphed from the marine station down in the bay, and the next morning, among the marine intelligence, in the smallest possible type, might be read the invoice of her cargo thus:—

"Sunday, Mar. 22.

"Arr. Dutch brig *Presto*. Van Wingarten, Rotterdam, Jan. 1. Helvoet. 10th Had terrific gales from SW the greater part of the passage. 40 casks gin S. D. Williams 8 sheep Chever & Co 200 bags coffee 2 casks herrings 1 case cheese W Winsel I organ J. B. Upham 20 pipes 6 casks gin J. D. Richards 6 casks nutmeg J Schumaker 20 do gin 500 bags chickory root Order, etc., etc.

"And this was the heralding of this greatest marvel of a high and noble art, after the labor of seven years bestowed upon it, having been tried and pronounced complete by the most fastidious and competent of critics, the wonder and admiration of music-loving Germany, the pride of Württemberg, bringing a new phase of civilization to our shores in the darkest hour of our country's trouble."

It remains to give a brief history of the construction of the grand and imposing architectural frame which we have already attempted to describe. Many organ-fronts were examined with reference to their effects, during Dr. Upham's visits of which we have traced the course, and photographs and sketches obtained for the same purpose. On returning, the task of procuring a fitting plan was immediately undertaken. We need not detail the long series of trials which were necessary before the requirements of the President and Directors of the Music-Hall Association were fully satisfied. As the result of these, it was decided that the work should be committed to the brothers Herter, of New York, European artists, educated at the Royal Academy of Art in Stuttgart. The general outline of the *façade* followed a design made by Mr. Hammatt Billings, to whom also are due the drawings from which the Saint Cecilia and the two groups of cherubs upon the round towers were modelled. These figures were executed at Stuttgart; the other carvings were all done in New York, under Mr. Herter's direction, by Italian and German artists, one of whom had trained his powers particularly in the shaping of colossal figures. In the course of the work, one of the brothers Herter visited Ludwigsburg for the special purpose of com-

paring his plans with the structure to which they were to be adapted, and was received with enthusiasm, the design for the front being greatly admired.

The contract was made with Mr. Herter in April, 1860, and the work, having been accepted, was sent to Boston during the last winter, and safely stored in the lecture-room beneath the Music Hall. In March the *Great Work* arrived from Germany, and was stored in the hall above.

But our space is nearly gone, and we must again postpone the full execution of our plan of giving an account of the interior of the Organ and "a catalogue raisonné of all its stops, their powers and qualities." Moreover, as the pipes of quite a number of the stops are not yet (at this present writing) planted on their several air-beds (wind-chests) and tuned, the most we can do now will be to give a list of them, which we have been at considerable pains to make full and accurate,—with a few items of indispensable preliminary.

The Organ properly includes five organs, and has four key-boards for the hands, with one key-board for the feet. The first Manual, which plays the *Great* Organ, holds the usual convenient place midway between the other manuals, namely, the second from below; the second Manual, for the *Swell* organ, is the lowest; the third, for the *Choir* organ, is placed above the first; and the fourth, for the *Solo* organ, comes above that. The Manuals have each 53 keys, ranging from 8-foot C, to a<sup>3</sup>, that is to the Sixth above four octaves. But there are 16ft Stops, as well as 8ft ones and these are 4ft, 2ft even 1ft stops by drawing which the scale of the key-board is extended an octave downwards and several octaves upwards.

The Pedal key-board has 30 keys, beginning at 16ft C, the lowest C on our Grand Pianos. But it also commands three Stops of 32ft tono, as well as others of only 8ft 4ft and even 2ft. The highest pipes in the Manuals are not more than three-eighths of an inch in speaking length.

All imaginable conveniences for coupling whole key-boards, or for grouping kindred or contrasted registers (Combination pedals), Crescendo, Swells, Tremolos, lightening the touch, &c., &c., exist here and await fitting notice hereafter. The wind is gathered and condensed in a huge reservoir, holding some 400 cubic feet, which is fed by six great pairs of bellows, worked by a machine, whose wheel will probably be turned by the Cochituate water.

We must again remind the uninitiated that the greatness and importance of an Organ is not to be measured altogether by the number of its pipes, or even by the number of its stops. The York Cathedral organ boasts 8,000 pipes, yet it is not so great an organ as our own, which lacks some 2500 of that number; it is easy to multiply small pipes, tiny whistles, by the hundred; but if they are not needed they are idle vanity. The main essential is an ample basis to the harmonic pyramid of sound, a plenty of full-toned, powerful foundation stops, that is, the unison and octave stops, what the Germans call *Principals*, what we call *Diatonics*. And this is the first great excellence of Walcker's master-work; admirable proportions, combinations, beauty and individuality of character in each, are others, of which it will be the fit time to report after the "Inauguration." For the present, then, we give merely our list of the musical!

#### CONTENTS OF THE ORGAN.

##### I MANUAL (GREAT).

1. Principal (or Double Diapason) 16 f. ....	58 pipes.
Of pure English tin; the 24 largest pipes displayed in front.	
2. Tibia Major 16 f. ....	46 "
Of pine wood—borrows the lower octave from No. 1.	
3. Viola Major 16 f. ....	58 "
4. Bassoon (Bassoon) 16 f. }	58 "
5. Ophicleid 8 f. ....	Complements to each other. Free reeds, tuned by a screw. Chiefly of wood, but bells of upper octaves tin.

6. Principal (Diapason) 8 f. ....	58	"
Pure English tin; 12 pipes displayed in side front.		
7. Flöte (Flute) 8 f. ....	58	"
Wood, double width, with double mouths.		
8. Gemshörn 8 f. ....	58	"
Proof tin, conical.		
9. Viola di Gamba 8f. ....	58	"
Pure tin.		
10. Gedeckt (Stop Diapason) 8 f. ....	58	"
Of fine-grained fir wood, wide.		
11. Trombone 8 f. }	58	"
12. Trumpet 4 ft. }	58	"
Of proof tin.		
13. Octave (Engl. Principal) ....	58	"
Pure tin. This stop is the <i>Sismm-regal</i> or standard to tune by.		
14. Fugara 4 f. (pure tin)....	58	"
15. Hohlflöte (hollow-toned flute) 4 f. ....	58	"
Of metal by which it is understood here a composition 1-3 Eng. tin and 2-3 soft lead.		
16. Flute d' Amour 4 f. ....	58	"
Of pine and pear wood, slender.		
17. Clairon (Clarion) 4 f. ....	70	"
Reed stop, of proof tin, trumpet-like; in the highest octave 2 open flue pipes in unison replace the reed.		
18. Waldflöte (Flute of the Woods) 2 f. ....	58	"
Proof tin, conical.		
19. Quint (Fifth) 5 1-3 f. ....	58	"
Of proof tin, conical; forms the ground-tone of the compound stop No. 28.		
20. Terz (Tenth) 3 1-5 f. ....	58	"
Proof tin, conical.		
21. Quintflöte (Flute Twelfth) 2 2-3 f. ....	58	"
Proof tin, cylindrical.		
22. Terz Discant (Seventeenth) 1 3-5 f. ....	53	"
Proof tin, conical.		
23. Cornet 5 1-3, (5 ranks). ....	190	"
Harmonics of 16 f. tone; take their ground tones from No 19. Compass from g to a3 (38 notes).		
24. Mixture 2 2-3 f. (6 ranks)....	348	"
Harmonics of 8 f. tone. Proof tin.		
25. Scharff 1 1-3 f. (4 ranks) ....	232	"
Harmonics of 4 f. tone, Proof tin.		
	1930	"

## II. MANUAL (SWELL).

1. Bourdon. (Double Stop Diapason) 16f.58 pipes.		
2. Principal 8 f. (of proof tin)....	58	"
3. Salicional 8 f. ....	58	"
Proof tin, slender. Tone like a Dulciana of ready quality, but a little stronger.		
4. Dolce (Dulciana) 8 f. ....	58	"
Of metal; one of the softest stops.		
5. Quintattoen 8 f. ....	58	"
A stopped pipe of tin, sounding its harmonic fifth (or twelfth) with the ground tone.		
6. Gedeckt (Stop Diapason) 8 f. ....	58	"
Wood; double width; double mouths in the upper octaves. Very full round tone, with other stops.		
7. Trombone Bass (Trombone) 8 f. }	58	"
8. Trombone Discant (Trumpet) 4 f. }	58	"
Bells of brass		
9. Basson Bass (Bassoon) 8 f. }	58	"
10. Hautbois (Oboe) 4 f. }	58	"
11. Principal Octav 4 f. (proof tin)....	58	"
12. Rohrflöte 4 f. ....	58	"
What English builders call a "half-stopped pipe," of metal; French: <i>Flûte à Cheminée</i> .		
13. Traversflöte (Traverse Flute) 4 f. ....	58	"
2 lowest octaves of fir and pear wood, square, slender. The rest of maple, turned, like the actual German flute; double length, pierced in the middle and overblown (i.e. sounding the octave).		
14. Cornettino 4 f. ....	70	"
Soft trumpet-like, of tin, 12 highest pipes doubled and flue pipes.		
15. Quintflöte 5 1-3 f. ....	58	"
Wood, slightly conical.		
16. Nasard (Twelfth) 2 2-3 f. (tin)....	58	"
17. Octav 2 f. (tin)....	58	"
18. Mixture 2 f. (5 ranks)....	290	"

1172 "

III. MANUAL (CHOIR).		
1. Gedeckt 16 f. ....	58	pipes.
2. Principal Flute 8 f. ....	58	"
Pure Engl. tin; larger pipes displayed.		
3. Spitzflöte 8 f. ....	58	"
A pointed or conical flute of tin.		
4. Bifra (2 ranks) 8f. and 4 f. ....	116	"
Of tin. Each note has 2 pipes, one stopped, the other (its octave) open and slender. It has also a <i>tremolo</i> .		
5. Gedeckt 8 f. (wood)....	58	"
6. Clarin Bass 8 f. }	58	"
7. Discant 4 f. }	58	"
Reeds, trumpet-like, of proof tin.		
8. Viola 8 f. (proof tin)....	58	"
Of soft intonation like the <i>piano</i> in No. 9.		
9. Physharmonica 8 f. ....	58	"
Purely metal reeds, with a swell.		
10. Hohlpfeife 4 f. ....	58	"
Lowest octave of maple, the rest of metal. A very bright and liquid flute tone.		
11. Principal Flute 4 f. (tin)....	58	"
12. Dolce (Dulciana) 4 f. (tin)....	58	"
13. Flautino (Octave Flute) 2 f. ....	58	"
14. Sesquialtera(2 ranks)2 2-3f and 1 3-5f.116	"	"
15. Super-Octav 1 f. (tin) ....	58	"

16. Viola 8 f. ....	50	"
Of tin; soft <i>Gamba</i> tone,		
17. Flute 8 f. (wood)....	30	"
18. Flute 4 f. ( " )....	30	"
19. Basson (Bassoon) 16 f. ....	30	"
A very powerful deep reed tone, tuned with screw.		
20. Waldflöte (Forest Flute) 2 f. (metal)....	30	"

690 "

Whole number of pipes in Manuals and Pedals. .... 5474

The Programme of the Inauguration festival, next Monday evening, will be found on our first page. It would be superfluous to dwell upon its temptations; if indeed it is not almost too late, inasmuch as a most numerous and brilliant audience is already secured. The eagerness with which the tickets, at such high price, have been purchased shows that our musical public appreciate the importance of this rare gift of art and science from the old world and desire to share some little of the responsibility of keeping it unmortgaged and in good repair for us and generations after us. It will be a memorable evening.

MUSIC IN BOSTON.—The Organ leaves us little room to speak of other music this week; nor indeed has there been much to speak of. *GILMORE'S* popular concerts, with the unsatiating charm of *CAMILLA UNSO*'s bow, have continued to draw crowds, and will still continue to do so, on Sunday evening and afterwards. Excellent "concerts" of their kind, but why call that a "Sacred" concert, in which "Old Hundred" is preluded by the "Carnival of Venice"!

The "*OPHEUS*" gave one of their charming invitation concerts at Chickering's hall on the evening of the 14th, with their usual fine part-song and chorus singing, and with Mr. Leonhard as pianist, and Messrs. Kreissmann, Schraubstätter, Langerfeldt, as solo singers. This was the programme :

1. Chorus. "Auf den Rhein".	Kücken
2. Song: "Trockne Blumen".	F. Schubert
3. Choruses. { a. "Das Lieben bringt gross" Freud". R. Franz	
4. Piano Solo. ....	R. Schumann
5. Songs { b. "Der traumende See". R. Schumann	
6. Double Chorus. Schlachtlied. ....	F. Schubert
7. Piano Solo. ....	Chopin
8. Choruses. { c. "Die Harren" Sicheln	
9. Song. "Wie schön bist du". Weidt	
10. Choruses. { d. "Spinnerei". Apel	
11. Der Philister. ....	Abt.

WORCESTER, MASS.—Handel's pastoral, "*Acis and Galatea*," was performed this week by the Hamilton Club, with the aid of the Mendelssohn Quintette Club from Boston.

GERMAN OPERA.—The company of Herr Anschütz, after remarkable success in Baltimore, are to open on Monday evening in Philadelphia.

THE HANDEL AND HAYDN SOCIETY are rehearsing the "Hymn of Praise," and Handel's "Ode to St. Cecilia," for performance in connection with the Great Organ. By the way, it is all a mistake about that Society monopolizing the use of the Music Hall on Sunday evenings; that arrangement was cancelled two years ago, when the rehearsals were transferred to Chickering's.

## Musical Correspondence.

NEW YORK, OCT. 26.—The week closed with "*Ione*," Theo. Thomas's matinée, and the Philharmonic rehearsal, with the usual Philharmonic storm. Notwithstanding the unpropitious state of the weather, the attendance at each of these performances was very good. At Irving Hall, Mr. THEO. THOMAS inaugurated a series of matinées, which promise great popularity. The programme, which was interpreted by thirty of the most accomplished performers in the city, included the "*Prometheus*" overture, by Beethoven; Selections from Verdi's "*Un Ballo in Maschera*"; the "*Aurora Ball*" polka, by Strauss; and the "*Bijouterie*" quadrille by the same composer. Messrs. Thomas and Mollenauer performed the "*Oberlaender*" by Gunzl. Miss Lucy Simons who made a most successful debut at the first Gottschalk concert, Gottschalk, and Harry Sanderson were the soloists, and Sig. Muzio conductor. The programme of these matinées will be such as to please those who are fond of variety and good music.

## PEDAL (FORTE).

1. Principal Bass 32 f. (Double Double Diapason)....	30	pipes.
6 of the largest pipes of pure English tin, set in the central towers; the rest of wood.		
2. Grand Bourdon 32 f. (5 ranks)....	120	"
A compound stop, having for its foundation No 5 (Sub-Bass 16 f.), which with 4 ranks of harmonic tones gives the 32 f. sound.		
3. Bombardon 32 f. ....	30	"
A monster reed tone, with screw tuning sp. paratus.		
4. Octave Bass 16 f. ....	30	"
Pure tin; 13 pipes in the front.		
5. Sub Bass 16 f. ....	30	"
Strong wood, open, of very wide scale.		
6. Trombone 16 f. ....	30	"
Powerful reed tone; bells of zinc.		
7. Contra-Violon 16 f. (wood)....	30	"
8. Octave Bass 8 f. (tin)....	30	"
9. Hohlfötten-Bass 8f. (Hollow Flute Bass)30	"	"
10. Violoncello 8 f. ....	30	"
Of tin; sounds remarkably like the real instrument.		
11. Trumpet 8 f. ....	30	"
12. Corno Basso 4 f. ....	30	"
13. Octave 4 f. (tin)....	30	"
14. Cornettino 2 f. (tin)....	30	"
PEDAL (PIANO).		
■ N. B. These stops are placed in the Swell box.		
15. Bourdon (Double St. Diapason) 16 f. ....	30	"

A symphony and overture, by Beethoven, Schumann, or some like composer, together with selections from the popular operas, and well-known polkas, waltzes and quadrilles, will be played at each concert. The second matinée is announced for next Saturday, with Gottschalk, Sanderson and several other favorite artists.

The second public rehearsal of the Philharmonic Society, took place on Saturday at the Academy of Music. The instrumental pieces in preparation for the first concert on Nov. 7, are:

Symphony No. 3, op. 61, in C. Schumann.  
Overture. "Coriolanus," op. 62, in C minor. Beethoven.  
Overture. "Flying Dutchman," in D minor. R. Wagner.

Notwithstanding the increase in the price of subscription, the Philharmonic seems to be well supported this season. The change from Irving Hall to the Academy of Music, although entailing a greater expense, will be more than balanced by the additional pleasure to the subscriber. Mr. CARL BERGMANN will be the conductor at the first concert.

GOTTSCHALK's third concert takes place this evening at Irving Hall. Mr. Gottschalk will be assisted on this occasion by Miss Fannie Riddle, Wm. Castle, Theo. Thomas and Behrens. The first and second concert were immensely thronged and, although on opera nights, the number prevented from entering were sufficient to fill the house. A performance of ROBERT STORPEL's "Hiawatha" will take place on Nov. 7. MATILDA HERON will recite the poem, and the musical cast will be as follows: Mrs. J. M. Motte as Minnehaha, Mr. Wm. Castle as Hiawatha, Mr. S. C. Campbell as the Great Spirit. The choruses will be sung by the members of the New York Singing Academy. The concert to be given for the benefit of the family of the late HERMANN A. WOLLENHAUPT, the pianist and composer, will take place on the evening of Nov. 4, at Irving Hall, which building has been most generously offered for the purpose by Mr. Harrison. The following committee have the matter in charge: Gen. Wm. Hall, President; C. Beer, Treasurer; Henry C. Watson Secretary; Messrs. Steinway, C. B. Seymour, W. H. Fry, Theo. Hagen, H. A. De Lille, Max Maretz, L. E. Harrison, Wm. A. Pond, Charles Fradel, E. Remac, M. Masseras, and Paul F. Nicholson. The affair will doubtless be a great pecuniary and artistic success. The gratuitous offer of the house and the services of some of our most eminent artists speaks well for the profession, and the position the deceased occupied in it.

The performance of "Ione," Petrella's great work, on Saturday evening, was one of the most successful of the season, and is placed by the side of that of "Norma," which has met with such a great success by the fine rendition of Maretz's troupe. "Ione" was announced for the second and "last time" on Saturday evening; but it is to be hoped that the management will see fit to announce it on their bills for future performance. It is a work of power, and there is a wonderful unanimity in regard to its merit. Medori, Sulzer, Mazzoleni, Bellini and Biachi could not select more effective roles, nor do them more justice.

To-night Verdi's "Macbeth" will be repeated with Medori, Sulzer, Lotti, Bellini and Biachi. Novelties are announced in preparation. There will soon be exciting times in operatic matters. Grau is on his way here from Europe, and will soon start an opposition line with his company, with Brignoli at the head. Maretz will have to look sharp or he will be eclipsed by Grau. When or where the latter will inaugurate his operatic enterprise is not yet known.

Maretz has just commenced a suit against the editors of a well-known Sunday paper for libel. The articles were drawn forth by the refusal of Max

to give the opera advertisement and the usual free ticket to said paper. It is thought that Max will obtain judgment for damages, which he lays at ten thousand dollars.

T. W. M.

CHICAGO, ILL., Oct. 10.—That Boston is regarded as the "hub of the universe," while Chicago is "the centre," belongs strictly to geography, and is mentioned in your Journal, only to show that there is much affinity between these two cities. This affinity might even be proved on the "Journal's" own ground. Boston is the Athens of the East, while influential and far-seeing men strive to make Chicago the centre of the West, in Commerce, Education and Music. Limiting my remarks to music, let me say, that like its grade of the streets, its present grade of music is already eight feet above water. Every one who has lived here but a couple of years, seems to be doing a "first rate" business. There are here about as many Piano-fortes or Melodeons as there are parlors; and the number of teachers and pupils of Music is on the increase. The Philharmonic Society, under the leadership of the accomplished Mr. Balatka, will soon show signs of life; and the Chicago Musical Union, a society of singers under the same leader, which in former years has performed Haydn's "Creation," Handel's "Messiah," and Mendelssohn's "Elijah," will this year take up a German opera for practice. The new Directory of the city mentions two other societies, of which in due time we shall get some information; nor must the splendid male quartet club of Mr. George F. Root be forgotten.

Singing has been taught formerly in our Public Schools, but of late the city feels so poor to pay a singing master's salary, and three years ago vocal music was stricken from the branches taught at the public expense. A few days ago, however, the Board of Education voted to appropriate \$500 for the ensuing year to this purpose, provided a like sum be raised by subscription; and whoever knows the activity and influence of Mr. Cady and Messrs. Root, or the liberality of the members of the Musical Union, cannot doubt that the amount will soon be forthcoming.

Chicago cannot yet boast of a large hall which would answer the demand of a large city, and the nineteenth century, but it has a number of new and splendid church edifices. The organs are all of small or medium size, and are treated by the players much better than they deserve. One of the finest organs, if not the best one, is in St. Paul's church, was built in 1856 by Erben, and Miss L. S. Tillengast has filled the place as organist for several years. She is soon to be married to Mr. R. R. Frohock, who intends to open a new music store in Boston. We would bespeak for her a warm reception in your city. She is a lady of talent, taste, and executes very finely. At a private organ concert, which she recently gave to her friends, she performed among other difficult compositions, Bach's Sonata in E flat, Bach's Toccata in F, Mendelssohn's Sonata No. 4, Adagio from Mozart's Overture in B flat, and Bach's Fantasia and Fugue in G minor. The manner in which she played the Pedals, would do credit even to Mr. Paine in your city, and I know of no lady player equal to her in performing on the organ. We hope she will make the acquaintance of the new organ in your Music Hall, will there among others gain a hearing, and soon be engaged as an organist in the Eastern metropolis.

The singing in most of our churches is done by quartets, and in the Trinity church the choir varies so much from the inflexible Episcopal form, as to sing a voluntary before the regular morning and evening services. The protestant Germans stick to their time-honored way of singing their sterling chorals by the whole congregation. The Sunday-schools in this place devote a considerable portion of their time to singing, and the co-operation of these religious institutions must be felt before long.

Chs. A.

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

#### Vocal, with Piano Accompaniment.

##### Vocal Beauties of "Faust," by Gounod.

The pleasures of youth (A moi les plaisirs) Song.	25
All hail! welcome. (Salut, O mon dernier). Song.	35
All hail! live innocent. (Salut!). Song.	35
The King of Thulé. (Le Roi de Thulé). Ballad.	25
The golden calf. (Le veau d'or). Song.	25
Glory immortal. (Gloire immortelle).	25
Angels, pure and glorious. (Anges purs), Trio.	50
The hour is late. (Tardi si fa). Duet.	50

The new opera of "Faust" seems to have taken the European musical public by storm. Gounod has succeeded in uniting the mystical German story with most light, cheerful, and at the same time excellent French music, which will before long, be as well known among us as that of the standard operas. There is space in this number to notice but:

The King of Thulé. (Le Roi de Thulé) 25

This exquisite, though simple ballad, which is sung by Marguerite of Rouet at the spinning wheel, tells of the King who was "faithful unto death"; and:

The Golden Calf. (Le veau d'or). 25

Sung by Mephistopheles, the roguish devil. The song is a fine specimen of sarcasm, and just the reverse of Marguerite's simple lay.

Now shines with clear, (Nel sol quand'i più splendido). From "Ione." 40

This is one of the gems of the opera, and is sung by Ione, the beloved of Glanceus.

In affliction and heavy sorrow (Al' affitto) Romance from "Robert Devereux." 25

Robert Devereux is considered by many, one of the very best works of Donizetti, and the songs which are now appearing, with English, as well as Italian words, will be welcome to amateurs.

#### Instrumental Music.

Dividenden Waltz, Johann Strauss. 50

Strauss's waltzes appeared in such profusion, that he was, at times, dreadfully pushed for a name. In the present set, those who invest in Strauss, will receive a large "dividend" of unusually good dance music.

5th Air variè. Violin and Piano. De Beriot.

A very graceful composition, by an acknowledged master of the violin. Does not appear to be very difficult.

La Belle Canadian Polka. Karl M. Fehr. 25

Who will come for mother now. Variations.

A. Baumbach. 50

Will be welcomed by teachers, and others who like to play a pretty melody, gracefully varied.

Gems of Petrella's opera "Ione." A. Baumbach. 50

Purchasers of this piece, may enjoy, in advance, a choice selection of melodies, which they will afterwards admire in the coming representations of the opera.

#### Books.

THE MUSICAL LYRA.—A collection of Glees, Quartets, and new Operatic Choruses, original and selected. By F. H. Pease. Price \$1.00

It is no easy matter for a music teacher to find a good glee book for his choir or advanced singing classes. Some have been used before. Some are too difficult, some too flat, and some have too many old pieces; good of course for beginners in glee singing, but not novel enough for the present purpose. The Musical Lyra is a fresh book. Nearly all the music and words are entirely new. The words are good compositions or well selected; and the writers of the music deserve credit for combining great variety of arrangement, with simple harmony. The pieces from new operas are first-rate.

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that it is double.

